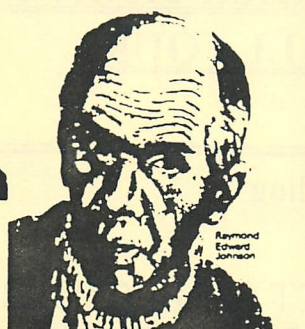
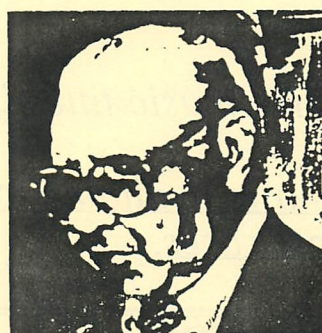
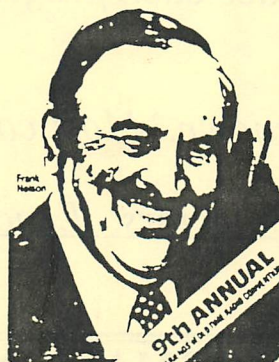
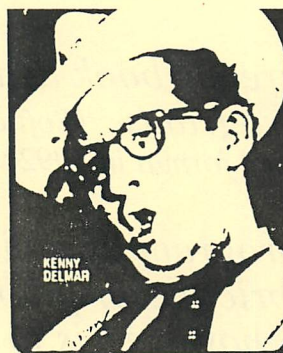
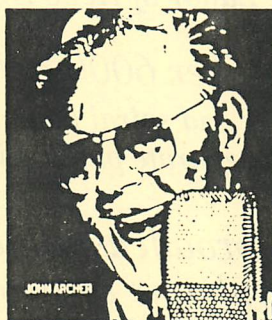


25th

Friends of old
Time Radio Annual
Convention
October 19-22, 2000
Holiday Inn North, Newark



—REVISED—

The New, Revised Ultimate History of Network Radio Programming and Guide to All Circulating Shows

written by Jay Hickerson, October, 2000
Editor of Hello Again

- # 520-page reference book listing over 6000 network, regional, local and syndicated radio programs. (Soft cover and spiral bound). This information was first presented in this combined format in 1992 with separate publications issued in 1986.
- # Traces each program by giving broadcast dates, sponsors, network and air time. Often a brief description with one or two cast members is given. The main purpose, however, is to trace each program by showing when it was on the air.
- # Includes theme music titles if known. Most complete source available.
- # Lists ALL shows available to collectors. Exact dates and sources are mentioned in most cases.

<p><u>INCLUDES ALL INFORMATION TO</u> <u>DATE. INCLUDES ALL FOUR</u> <u>SUPPLEMENTS</u></p>
--

Cost: \$60 plus \$4 postage and handling

Jay Hickerson, Box 4321, Hamden, CT 06514 (203) 248-2887
FAX (203) 281-1322 E-mail: JayHick@aol.com

October 8, 2000

SPECIAL GUESTS

✓ **ARTHUR ANDERSON** – *Hotel For Pets, Let's Pretend*

GEORGE ANSBRO – (Announcer) ABC

DICK BEALS – *The Lone Ranger; Gunsmoke; "Speedy" Alka-Seltzer*

ANN DEMARCO – (Singer) with DeMarco – Sisters on *Fred Allen*

MARY DIVENY – TV, Broadway, Movies, Radio

✓ **SAM EDWARDS** – *Fort Laramie; Father Knows Best*

SHIRLEY EGGLESTON – *Crime Letter from Dan Dodge*

BARRY FARBER – Talk Show Host

EILEEN FARRELL (Concert and Opera Singer)

HARRY FLEETWOOD – *Music Through the Night* (WNBC)

FRED FOY – (Announcer) *Sgt. Preston of the Yukon; The Lone Ranger*

EARL GEORGE – *Captain Midnight; Doc Savage*

✓ **TONI GILLMAN** – *Life Begins; Young Widder Brown*

ART GILMORE – (Announcer) *Amos 'n' Andy*

BOB HASTINGS – *Archie Andrews* (TV) *McHale's Navy*

PAT HOSLEY – *A Brighter Day*

WILL HUTCHINS – (TV) *Blondie; Sugarfoot*

ELAINE HYMAN – *The Lone Ranger*

✓ **HAROLD JOHNSON** – Sound Effects Artist

RON LACKMANN – *Pepper Young's Family*

RUTH LAST – *Let's Pretend, Quiet Please*

RITA LLOYD – *Let's Pretend*

PEG LYNCH – *Ethel and Albert*

BOB MOTT – Sound Effects Artist; Author

BILL MURTOUGH – Engineer

✓ **BILL OWEN** – (Announcer for Mutual)

ROSEMARY RICE – *Archie Andrews; Let's Pretend*

ROSA RIO (Organist) Many radio shows

KEN ROBERTS – (Announcer) *The Shadow; Quick as a Flash*

LARRY ROBINSON – *Let's Pretend*

✓ **LYNNE ROGERS** – *The Light of the World*

AL SCHAFFER – Sound Effects Artist

JOHN SFORZA (Author)

MARGOT STEVENSON – *The Shadow*

GALE STORM – (Singer) *My Little Margie*

✓ **JOHNNY WESTERN** – (Singer, Composer, Disc Jockey)

RHODA WILLIAMS – *Father Knows Best*

JANET CANTOR GARI – Eddie Cantor's Daughter

BRIAN GARI – Eddie Cantor's grandson

MARLA CANTOR – Daughter of Charlie Cantor

This Convention is dedicated to Sybil Trent

Others who will be missed are Larry Stevens; John Archer; Dick Dudley; Frances von Bernhardt; Dick Osgood; Lee Erwin; Miriam Wolfe; Laurette Fillbrandt

SCHEDULE – 2000

All programs in the Lenox/Tiffany Rooms; All re-creations in the Dresden/Lenox/Tiffany Rooms

Readings, meetings in the Ascot Room

Rehearsals in the Dresden Room (All rehearsals are closed unless specified otherwise)

Sound Effects Workshops in Sutton Room

Dealers in Conference and Waterford

Wednesday Evening

Complementary Wine and Cheese from 6 pm to 10 pm.

Thursday

The sound equipment and the stage will be set up.

10:00 – 5:30	Dealers
1:00 – 2:30	Fan tryout for Mystery Theater (Dresden) (Dave Zwengler)
2:30 – 4:00	Rehearsal for Mystery Theater
4:00 – 5:30	Rehearsal for Dragnet (Arthur Anderson)
3:30 – 4:30	A Visit with Bill Murtough; Hosted by Derek Tague
4:45 – 5:30	Doc Savage; talk and re-creation (Tom Powers and friends)
5:30 – 7:45	Cocktails and Dinner; raffle
8:00 – 8:45	Original re-creation by Michael Leannah (Dragnet parody) directed by Arthur Anderson) (Rehearsal 4 - 5:30 pm; reading 2:45 - 3:45 pm)
9:00 – 9:30	Entertainment by Johnny Western
9:45 – 10:30	Original re-creation of Mystery Theater (Molle) by fans

Friday Morning and Afternoon

9:00 – 5:30	Dealers
9:00 – 9:45	Top Ten Radio Comedy/Mystery shows (Gary Yoggy)
10:00 – 10:45	Sound Effects Workshop (Sue Zizza with Al Schaffer) She will then use the Sutton Room for further workshops and demonstrations on Friday and Saturday.
12:30 – 4:00	Visit Sutton Room for Sound effects demonstrations
11:00 – 11:45	Westerns (Mitchell Weisberg); Guest; (Johnny Western)
12:00 – 12:45	Jean Shepard (Max Schmid with Barry Farber)
1:00 – 2:00	Peg Lynch talks about Ethel and Albert and other radio experiences; with Ron Lackmann
2:15 – 3:15	Mel Blanc (Mary Lou Wallace and Walt Mitchell)
3:30 – 4:30	Father Knows Best – Panel with cast (Gary Yoggy)
4:45 – 5:30	(Re-creation) Gotham Players present Escape "The Blue Wall;" Directed by Steve Lewis; Produced by Max Schmid (Rehearsal; 3:00 - 4:30)

Friday Evening

5:30 – 7:45	Cocktails and Dinner, raffle
8:00 – 8:15	"The Glad Gladwyns" with Rosemary Rice and Bob Hastings (Rehearsal 11:15 - 11:45 am)
8:15 – 9:00	(Re-creation) Richard Diamond (Bob Hastings and Rosemary Rice) Dir. by Don Ramlow) (Rehearsal 1:30 - 3:00; Reading 12:15 - 1:15)
9:15 – 9:45	Rosa Rio Presents...
10:00 – 10:30	(Re-creation) The Six Shooter with Will Hutchins and Dick Beals; Dir. by Anthony Tollin (Rehearsal 12:00 - 1:30; Reading 10:45 - 11:45)

Saturday Morning and Afternoon

- 9:00 – 3:30 Dealers
9:00 – 9:45 “Who Wants to Be an OTR Trivia Champion?” (Mitchell Weisberg)
10:00 – 10:45 Humorous Look at the Lone Ranger (Derek Tague and Jim Nixon with Fred Foy; Dick Beals, Elaine Hyman)
11:00 – 1:00; 2:30 – 4:30 Sound Effects demonstrations every hour on the hour in the Sutton Room
11:00 – 11:45 Andrew Sisters panel (with John Sforza, author of Andrews Sisters Book) Gary Yoggy, Boogie Woogie Girls

12:00 – 12:45 Re-creation by Hunterdon Radio Theatre. Original production based on Edgar Allen Poe’s Tell-Tale Heart called “The Broken Shutter.”
1:00 – 1:45 Panel by Jack French “Hollywood Old-time Radio Gossips”
2:00 – 3:15 Amos ‘n’ Andy, a retrospective; includes one 15-minute episode (Art Gilmore) (Anthony Tollin will chair)
3:30 - 4:45 Singers, musicians and Big Bands, Part 4 (Stu Weiss and Michael Henry) with possible guests; Gale Storm, Eileen Farrell, Ann DeMarco, Johnny Western, Rosa Rio
5:00 – 5:30 Re-creation: Mr. Keen; directed by Bill Nadel (Rehearsal 4 – 5; Reading 3 – 3:45)

Saturday Evening

- 5:30 – 7:45 Cocktails and Dinner, raffle, awards
8:00 – 8:30 Ethel and Albert (one program) with Peg Lynch and Bob Hastings; (Rehearsal 10:30 – 11:15 am)
8:45 – 9:30 (Re-creation) Let’s Pretend; Cinderella (Directed by Arthur Anderson) Rosemary Rice as Cinderella (Rehearsal 1 - 2:30; Reading 11:45 - 12:45); Preceded by a tribute to Sybil Trent.
9:30 – 9:45 Awards
9:45 – 10:30 (Re-creation) Father Knows Best with Arthur Anderson, Toni Gillman, Rhoda Williams, Sam Edwards (directed by Gary Yoggy) (Rehearsal 2:30 – 4:00; Reading 1:15 – 2:15)

Sunday Morning

- 8:00 – 11:00 Breakfast (Restaurant) and panel (Dresden/Lenox Rooms). All-star panel to be announced**

OTHER INFORMATION

Ascot Room will be available much of the time from Thursday through Saturday night. It should be used for interviews, meetings and readings.

Sutton Room will be used by the Midwest Radio Theater on Friday and Saturday. It can be used for readings, interviews on Thursday and Friday.

1. No smoking in convention area and any other place on main floor. This means NO SMOKING in halls and near registration area.

2. Do not interview in hallways and please do not congest the registration area. Interviews are to be held in the Ascot room mentioned above.

3. Interviews and autographs are NOT to be gotten in the workshop rooms after the workshops. Use Ascot Room. We must get ready for the next workshop.

4. A cash sandwich bar will be open for lunch on Thursday, Friday and Saturday in convention area. Complimentary coffee, bagels and muffins will be available early Thursday – Saturday mornings.

5. All audio and video tapes of the convention can be ordered from Don Aston, Box 1392, Lake Elsinore, CA 92531; 1-888-331-8776; FAX 909-244-0022; Email <aston@linkline.com>. Cost for all videos and audios is \$65

COMMITTEE AND WORKSHOP LEADERS

GENERAL CHAIRMAN:

Jay Hickerson

PROGRAM AND RE-CREATION DIRECTORS:

Don Ramlow, Arthur Anderson,

Anthony Tollin, Gary Yoggy, Bill Nadel, Peg Lynch, Max Schmid, Steve Lewis, Dave Zwengler

MUSIC COORDINATOR

Ed Clute

PUBLICITY:

Sean Dougherty

CONVENTION GUEST COORDINATORS

Jeff and Walt Muller

RIDE COORDINATOR

Bill Nadel

SOUND ENGINEER

Bill Siudmak

SOUND EFFECTS

Bart Curtis, Bob Mott, Anthony Tollin,

Steve Lewis, Bill Nadel

ALL OTHERS:

Tom Powers

Dave Siegel

Bob Burchett

Suzanne Siegel

Jack French

Alice Anderson

Derek Tague

Mary Ramlow

Gordon Payton

Arlene Sabba

Michael Leannah

Mitchell and Eva Weisberg

Michael Henry

Sue Zizza

Fred Shay

Ron Lackmann

Lee Munsick

Lora Palmer

Stu Weiss

Jim Nixon

Joan Beck

FUTURE CONVENTION DATES:

2001: October 25 – 28; 2002: October 24 – 27

REMINISCING

Old-time radio buffs have been honoring the radio stars of yesteryear annually since 1971, when our first old-time radio convention was held. The popularity of the conventions has grown steadily over the past 20 years. The first convention hosted 4 special guests. This year we are honoring over 30 actors, actresses, writers, producers, directors and technicians from the East and West Coasts who made the age of radio a truly golden era. What better way to pay tribute to all our guests than to meet them in person at this, our 25th annual convention of the **FRIENDS OF OLD-TIME RADIO**, and express the enjoyment their performances brought and still bring to us.

The **FRIENDS OF OLD-TIME RADIO, Inc.** is a group of fans and collectors who meet once a year for this non-profit convention. All monies collected are used for hotel, transportation and other convention costs.

The **Allen Rockford Award** was established in 1979 following the death of Allen Rockford at the age of 35 on March 29. Allen was coeditor with Don Richardson of **Nostalgia Radio News**, an excellent monthly OTR publication. The publication started when Allen started his coverage of stations in central New York and Canada carrying Old-time radio. This led to **Nostalgia Radio News**. Allen was active in putting early radio on central New York stations and carried his own show called **Sounds of Yesterday** for several years on WRVO-FM in Oswego. He was an announcer and newscaster for WONO in Syracuse for many years. With Don Richardson, Allen also ran Double-R-Radio, a business specializing in tapes and recordings of old-time radio shows. Allen was an authority on early radio and constantly helped anyone who needed it.

RECIPIENTS ALLEN ROCKFORD AWARD

1979	Ken Piletic	1987	SPERDVAC	1997	Ed Clute
1980	Charles Ingersoll	1988	Barbara Watkins		Michael Sprague
	John Dunning		Barry Hill	1998	Chuck Schaden
1981	Charles Stumpf	1989	Bob Burchett	1999	Charles Summers
1982	Roger Hill		Terry Salomonson		
1983	Ray Stanich	1990	Don Aston		
1984	Jim Snyder		Dave Warren		
	Bob Burnham	1991	Tom Monroe		
1985	Dick Osgood		Anthony Tollin		
1986	Frank Bresee	1992	Max Schmid		
1993	Jack French		Gary Yoggy		
	Larry & John Gassman	1994	Bill Bragg		
1995	Joe Webb		David Siegel		
	Art Schreiber	1996	Bill Nadel		
	Bobb Lynes		Don Ramlow		

FLORENCE WILLIAMS AWARD

1979	Raymond E. Johnson	1985	Ken Ross	1995	Earl George
	Rosa Rio		Terry Ross		Bob Hastings
1980	Bob Prescott Jr.		Mrs. Brace Beemer	1996	Fred Foy
	Pete Prescott		Jay Hickerson		Abby Lewis
1981	Mike Warren	1986	Max Schmid		Sybil Trent
1982	(None)	1987	Sidney Slon	1997	Rosemary Rice
1983	Arthur Anderson		Anthony Tollin		Bob Mott
	Fran Striker Jr.	1988	Bob Steele, Ezra Stone	1998	Dick Beals
1984	Don Richardson	1989	Florence Williams		Ted Reid
	Jackson Beck		Dwight Weist	1999	Pat Hosley
1990	Margot Stevenson		Joe Franklin		
	George Ansbro	1991	Fran Carlon		
1992	Ken Roberts		Ray Erlenborn		
	Peg Lynch		Barney Beck		
1993	Lon Clark	1994	Bob Dryden		
	Adele Ronson		Arthur Tracy		

RAY STANICH AWARD

John Dunning; Frank Buxton; Bill Owen; Ron Lackmann; Martin Grams, Jr.

DONATIONS

Frank Nelson Scholarship Fund	Society for Singers
Veteran's Bedside Network	Stephanie Joyce Kahn Foundation
Actor's Fund	Thousand Oaks Library
Episcopal Actor's Guild	Billy Rose Collection, N Y Public Library
OTR Defense Fund	Kate Smith Foundation
Heller Memorial Foundation of AFTRA	Broadcast Pioneers Library
WBAI	Old-time Radio Digest (Internet)
Yesterday USA	Americana on the Air

A Look at the Past: The first few Years.

Old-time radio conventions were held in Connecticut starting in 1971. It was in 1976 that The Friends of Old-time Radio was formed. The first two years from 1976 to 1977, the conventions were held at the Holiday Inn in Meriden, Connecticut. The next four years it was held at the Holiday Inn in Bridgeport, Connecticut. This is the 19th year it is being held at the Holiday Inn – North in Newark.

1976. Jackson Beck and Raymond Edward Johnson were present at this one-day convention and have been just about every year since. Jack Beck, Evie Juster, James Maloney, Lee Stanley and Don MacLaughlin starred in "The FBI in Peace and War." Ham O'Hara provided the sound effects. One hundred sixty fans and guests were present. Members of the original committee were Julie and Larry DeSalvatore, Ann and Peter Greco, Lora Palmer, Joe Webb, Stu Weiss, Carol and Bob Witte. Lora and Stu are still on the committee.

1977. Rosa Rio provided organ music and would so for several years. "Our Gal Sunday" and "The Shadow" starring Mandel Kramer and Grace Matthews were presented. Ed Blainey provided the sound effects. Warren Somerville directed. Other new guests present were Court Benson, Fred Foy, James Monks, Vicki Vola and Blair Walliser. Ken Piletic joined the committee.

1978. Performed were "The Romance of Helen Trent" starring Alice Reinheart; "Front Page Farrell" and "Counterspy" were also performed. Some new guests present were Lee Allman, George Ansbro, Ira Ashley, Bob Dixon, and Betty Wragge. Bob Prescott senior and junior helped Ed Blainey with the sound effects.

1979. The convention began Friday evening this year. The first Allen Rockford Award was given to Ken Piletic. Anthony Tollin came for the first year and presented a Shadow slide show. Performed were "Joyce Jordan," "Mark Trail" starring Jackson Beck and "Yours Truly, Johnny Dollar" starring Mandel Kramer and Don MacLaughlin. Also present were Ralph Bell, Ward Byron, Bill Griffis, Art Hanna, Peg Lynch, Ted Mallie, Ian Martin, Ted Malone, Arnold Stang and Sybil Trent. We began getting more fans from all over the country and Canada. Bob Prescott and his two sons, Bob and Pete were now doing the sound effects.

1980. Performed were Cinderella from "Let's Pretend" with Arthur Anderson, Gwen Davies, Don Hughes, Evie Juster, Bill Lipton and Sybil Trent. Jay Hickerson presented the first of several sing-a-longs. Also presented were "Strange" hosted by Walter Gibson and "Death Across the Board" from Inner Sanctum hosted by Ray Johnson. Also present were Fran Carlton, Betty Tyler Karp, Rita Lloyd.

1981. The conventions were now being video taped by Ken Piletic. They had up to this point just been audio taped. Bob Burchett was our unofficial photographer almost every year. Re-created were "My True Story," and "Nick Carter" with Lon Clark and Charlotte Manson. Arthur Tracy entertained us with songs for the first of several conventions. New guests present included Nancy Douglass, Elspeth Eric, Teri Keane, Ann Loring, Arnold Moss, Bill Owen, Sidney Slon and a special appearance by Kenny Delmar.

1982. The convention was now in Newark. Re-creations included "Aunt Jenny," and "The Green Hornet" with Dwight Weist, Ezra Stone, Jack Beck and Lee Allman. Some new guests present were Don Buka, Jack Grimes, Abby Lewis, Dick Osgood, Frank Papp, Ruth Russell, Terry Ross, Jane Ward, Florence Williams and Alice Yourman. Terry Ross now handled the

sound effects. Karen Hickerson entertained us for the first of several times with a few songs.

1983. The convention now lasted 2 days. From now on we have had about 45 dealers. **Parley Baer** was our first West Coast guest. Re-created were "The Brave Little Tailor" from Let's Pretend directed by **Arthur Anderson** with much of the original cast; Anthony Tollin directed "The Shadow" with **Ken Roberts, Margot Stevenson, Gertrude Warner** and **Jack Beck**. Some new guests present were **Joan Bishop, Nancy Coleman, Helen Coule, Cliff Carpenter, Ruth Duskin, Bob Guilbert, Pat Hosley, Ernest Ricca, Karl Weber** and **Miriam Wolfe**. **Rosa Rio** and **Ted Malone** put on a musical program. Anthony Tollin began coordinating the re-creations, something Joe Webb had done up to this time.

1984. Re-created were "Mr. District Attorney" with **Dwight Weist** and **Vicki Vola** and "Grand Central Station." Coming from the West Coast were **Frank Nelson** and **Veola Vonn**. **Eddie Layton** provided the music. Some new guests present were **Margaret Draper, Helene Dumas, Edith Meiser, Stella Reynolds, Adele Ronson, Joe DeSantis** and **Arthur Peterson**.

1985. At our 10th annual convention **Bill Robson** and **Lucille Fletcher** watched a re-creation of "Sorry, Wrong Number." One of the highlights was the re-creation of "The Lone Ranger" with many of the original cast performing. Also re-created was "Superman" starring **Jackson Beck**. **Leta Beemer Peterson**, widow of **Brace Beemer**, received a posthumous award for **Brace Beemer**. Some new guests present were **Lee Alan, Tony Caminita, Humphrey Davis, Tom Dougall, Fred Flowerday, Jim Fletcher, Ernie Winstanley, Whit Vernon, Rube** and **Liz Weiss**.

1986. **Willard Waterman** attended from California and starred in "The Great Gildersleeve" with **Shirley Mitchell** and **Louise Erickson**. Also re-created were "The Aldrich Family" with **Ezra Stone** and much of the original cast. **Gilbert Mack** entertained us with songs and chatter. Also re-created was "The Whistler." Other new guests present were **Vivian Della Chiesa** and **Sara Seeger**. The Dave Warren Players made their initial of many performances with "Tom Mix."

1987. **Barney Beck** and **Ray Erlenborn** now worked with **Terry Ross** on the sound effects. We did our first of 3 **Gateway to Hollywood** re-creations. Winners were **Carolyn Senter** and **David Zwengler**. Joining us from California were **John Archer, Les Tremayne** and **Bill Zuckert**. "The Thin Man" was re-created with **Les Tremayne** in the title role. Also re-created were "Young Widder Brown" with **Les Tremayne** and **Adele Ronson** and "Big Town" with **Frank Carlon, Mason Adams** and **Dwight Weist**. We started giving donations to worthy organizations. Some new guests were **Eric Arthur, Judith Bublick, Laurette Fillbrandt, Joseph Kahn, Joseph Nathan Kane, Elaine Kent, Joyce Randolph** and **Bob Steel**.

1988. The convention now began on Thursday evening. About 600 people attend the convention. **Arnold Moss** was featured in the re-creation of "Cabin B-13." **Carlton E. Morse** attended from California and watched the re-creation of "I Love a Mystery" with **Bob Dryden** and **Alice Reinheart**. Also from California were **Bob Hastings, Jackie Kelk** and **Richard Wilson**. **Jackson Beck** was featured in another re-creation of "Superman." **Arthur Anderson** directed a third episode of "Let's Pretend." **Robin Fields** and **Bill Daugherty** entertained us. Some new guests present were **Jeanne Harrison, Bob Hastings, Hildegard, Jackie Kelk, Robert E. Lee, Jan Miner, Larry Robinson** and **Joan Shea**. During the evening festivities on Saturday, we were interrupted by an updated version of "War of the Worlds."

CONVENTION HIGHLIGHTS

1999

The Friends of Old-time Radio held its 24th Annual Convention from October 21 – 24, 1999 at the Holiday Inn – North, Newark, New Jersey. Celebrities who received awards were: **Phil Brito, Catherine Byers, Ann De Marco, Paul Evans, Gordon Gould, Richard Herd, Russell Horton, Hal Kanter, Mary Small, Beverly Washburn, Robert White**. Other celebrities present were **Arthur Anderson, George Ansbro, Dick Beals, Joan Benny, David Brown, Jess Cain, Mildred Clinton, Gordon Davis, Mary Diveny, Margaret Draper, Harry Fleetwood, Toni Gillman, Martha Greenhouse, John Hart, Pat Hosley, Will Hutchins, Will Jordan, Teri Keane, Ron Lackmann, Ruth Last, Peg Lynch, Gil Mack, Jay Meredith, Corinne Orr, Bill Owen, Adele Ronson, Larry Stevens**. The guests socialized with fans, participated in panels and workshops and re-created 7 radio shows.

The convention began Thursday Morning at 10 am when the dealers opened. There was one afternoon workshops: **Tom Powers** discussed Batman on Radio. We then had cocktails and dinner. 79 fans attended during the day. 156 fans and guests attended in the evening. **Arlene Osborne** had her award-winning radio play "The Shadow" presented with **Gordon Davis and Toni Gillman**. It was directed by **Arthur Anderson**. **Derek Tague** then hosted an Eddie Cantor tribute with **Brian Gari, Janet Cantor Gari, David Brown, Joe Franklin, Seth Winner, George Ansbro, Will Hutchins**.

Friday began at 9:00 with the opening of the dealers room. Sixty-four dealer tables were active during the convention. 213 people attended dinner with another 123 in the afternoon. Workshops and panels included the following: **Bill Eberle** (People Who Played OTR); **Ed Clute** with **Arthur Anderson and George Ansbro** presented two musical programs and sing-a-longs; **Steve Lewis** with help discussed the future of radio drama; **Toni Gillman** talked about sex in radio and television; **Dave Zwengler** with **Hal Kanter and Robert White** took a walk down Allen's Alley; **Jordan Young** with **Hal Kanter** talked about comedy writing; **The Lone Ranger** with **John Hart** was presented. It was directed by **Anthony Tollin**.

On Friday evening we had 2 re-creations: **Box 13** directed by **Don Ramlow** starring **Gordon Davis and Norman Corwin's "My Client Curly"** starring **Will Hutchins**. **Karen Kaywood** (Hickerson) gave a great musical interlude in the performance. It was directed by **Arthur Anderson**.

Saturday the panels and workshops included the following: The Ten most memorable shows of the millennium (**Gary Yoggy**); OTR's 4-footed friends (**Jack French**); The Gotham Radio Players presented a gripping **Witch's Tale**; **Beverly Washburn** entertained us with reminiscences of **Jack Benny** and others (hosted by **Mitch Weisberg**); Many actors told about their experiences on CBS Radio Mystery Theater (hosted by **Derek Tague and Martin Grams, Jr.**); Our most attended panel was "Singers and Big Bands" with **Larry Stevens, Paul Evans, Robert White and Les Paul**. One of the highlights was the impromptu singing by all of them and then the finale with a medley of songs ending with God Bless America, helped by **Joan Beck and Karen Hickerson**. Then **A Brighter Day** was presented with **Pat Hosley, Jay Meredith and Margaret Draper**, all in the original cast. It was directed by **Bill Nadel**.

Saturday's events culminated with cocktails and buffet dinner for 281 people with another 154 coming for the day. After dinner **Peg Lynch and Jess Cain** were **Ethel and Albert**; Finally **Jack Benny** was re-created with **Will Jordan and Joan Benny** as **Jack and Mary**. Original cast members, **Beverly Washburn and Larry Stevens** also participated. **Ed Clute** supplied the music for this and other re-creations. **Bart Curtis** supplied the sound effects.

Besides the awards mentioned earlier, the Allen Rockford Award was presented to **Charlie Summers** for his outstanding effort in keeping radio alive, especially on the internet. The Ray Stanich Award was given to **Martin Grams, Jr.** for all the excellent writing he has done, especially his latest book "CBS Radio Mystery Theater" A Special **Florence Williams** award was given to **Pat Hosley** She has attended our convention for several years and have always been willing to help. Donations will be given to various organizations throughout the year.

Sunday morning found about 120 people having breakfast and listening to an entertaining panel consisting of **Richard Herd, Toni Gillman, John Hart and Dick Beals**. It was hosted by **Anthony Tollin**.

I again want to thank all the guests who were very gracious in granting interviews and giving of their time to be with us.

BIOGRAPHIES OF NEW GUESTS

DONALD BUKA

Donald Buka who began his career on *Let's Pretend*, is a veteran radio actor whose credits include such diverse dramatic series as *The Chase*; *Crime Does Not Pay*; *Dimension X*; *Roger Kilgore*, *Public Defender*; and *The Sparrow and the Hawk*

SHIRLEY EGGLESTON

Shirley Eggleston began her radio career as a child, age 12, on a weekly talent show, where she did the commercials. She was billed as "the only child commercial announcer in the world!" She appeared on various programs playing a variety of youthful roles (eg., a teen-ager addicted to drugs). Also was a regular on *Crime Letter from Dan Dodge*. Most recently she was PR director for a Connecticut public television station (Channel 49) on the air with 12 pledge drives.

ART GILMORE

Art was born in Tacoma, WA, and in the insurance business before entering broadcasting. He was staff announcer at KOL (CBS) in Seattle. In 1936 he moved to Hollywood where his first job was staff announcer at KFWB (then owned and operated by Warner Brothers Studios) - later that year he was hired as the first of a new staff for KNX after it was purchased in 1936 by CBS. After 5 years on staff there he became a free-lance announcer (in 1941). His radio credits include announcing on *Amos and Andy*, *Dr. Christian*, *Red Ryder* (he also whistled the theme song), Norman Corwin series, *Point Subline* and *Murder and Mr. Malone*. He took part in many shows as an actor - shows such as *Lux Radio Theater* and others - later devoted most of his time to announcing and narrating although was cast as a police Captain in many of the *Dragnet* TV shows and played the part of Lt. Moore, LAPD, on *Adam-12* series. He was narrator of 156 episodes of *Highway Patrol* starring Broderick Crawford. His announcing credits on TV include *Climax!* and *Shower of Stars* (in "live" days of TV) *George Gobel Show*, *Red Skelton Show* for 16 years as announcer and actor and narrator of Skelton's famous silent spots (Pantomimes), as well as narrating documentaries, travelogues, motion picture trailers and childrens' albums. Art is past president of AFTRA (Am. Fed. of TV and Radio Artists) and the founding President of PACIFIC PIONEER BROADCASTERS.

RITA LLOYD

Teenage Rita first appeared on mike in a high school show at NBC and participated in an all-city radio workshop at WNYC. She studied drama at City College, then decided to become a professional. Television has already started to take off by the time she passed her *Let's Pretend* audition. She had in the words of Arthur Anderson, "a mature voice, good speech and the ability to play emotional parts." After being in the American Theatre Wing's training program, she landed parts on *Portia Faces Life*, *Suspense*, *Eternal Light* and *Backstage Wife*. Television soon beckoned with soap roles on *Guiding Light* and *Edge of Night* (as the wicked spy Jessica Webster), as did work as a stage performer and TV series narrator. In the 1970s she helped to

create Command Performance, a company designed to show out-of-towners aspects of life in New York and introduce them to their favorite soap stars.

ROSA RIO

Rosa Rio is one of the most recognized names in the world of organ music. During the thirties and forties, the Golden Age of Radio, the theme song of any show was usually just about as recognizable as the show title itself. Rosa quickly became known as "The Queen of the Soaps" as she provided background music for over 40 shows. Among them were *The Shadow*, *Lorenzo Jones*, *My True Story*, *Between the Bookends with Ted Malone*, *Town Hall Tonight*, *When A Girl Marries*, and *Cavalcade of America*. Rosa was accompanist for Mary Martin and was present the historic night she sang "My Heart Belongs to Daddy" auditioning for Cole Porter's new show "Red, Hot, and Blue." After World War II, Rosa married radio announcer Bill Yeoman and they established a beautiful home in Connecticut called the "Cave By the Waterfall." Since then she has performed in concerts around the world and has had the honor of a command performance before the United Nations General Assembly at the request of then Secretary General UThant. In the meantime, Rosa and her husband, Bill opened the Rosa Rio Studio in Connecticut teaching organ, piano and voice and broadcasting over the Connecticut Network a Mr. & Mrs. Music Show. She also composed her original music for 365 silent films for Video Yesteryears. Her life story was televised over CPTV from the Thomaston Opera House. Rio has been a featured artist several times at the American Theatre Organ Society and honored in the Hall of Fame. The Detroit Theatre Organ Society has conferred their highest honor on her with a Honorary Membership. Rosa & Bill now live in Sun City Center in Florida with two organs and a concert grand piano.

LARRY ROBINSON

Larry Robinson was another successful child actor whose career began on *Let's Pretend* and whose credits include *Our Barn*, *Portia Faces Life*, *The Second Mrs. Barton*, *Women of Courage*, *Columbia Presents Corwin* (as Runyon Jones in "The Odessey of Runyon Jones"), and *The Goldbergs*.

JOHNNY WESTERN

Johnny Western was born in Two Harbors, Minnesota. His long and successful career reads like the ABC's A --Gene Autry, B--Richard Boone, and C--Johnny Cash. These well-known show business personalities have had a great influence upon his life and career. Johnny received his first guitar for Christmas at the age of twelve and by the time he was 13 he was signing and playing on the radio. In another year or two he had his own radio show six days a week. In 1949, when Johnny was a sophomore, his full-time radio program on KDHL in Northfield, MN, came to the attention of Billboard's Magazine, which dubbed him as the youngest DJ in the United States in commercial radio. At the age of sixteen, Johnny got his first release "The Violet and the Rose." Johnny's idol, Gene Autry, put him under contract after his graduation. Between the years 1957 and 1959, he was featured in several movies. After Autry's retirement in 1957, Johnny was signed by Autry's agent, Mitchell Hamiburg. Johnny did a pilot for *Gunsmoke*'s director for a

series called *Pony Express*. Over the next two years he was cast in five feature western films and 32 episodes of television westerns. Johnny began writing a monthly column "The Filmland Horseman" for the *Western Horseman* magazine, in which he profiled such TV and big screen cowboys as Ben Johnson, Clint Walker, Dale Robertson, Jim Arness, Richard Boone, Hugh O'Brien, Steve McQueen, and Chuck Connors. "These guys were friends of mine," says Johnny, "and honest-to-God cowboys." Johnny toured and performed with the Johnny Cash show from 1958 through 1997. He wrote and sang "The Ballad of Paladin," the theme song for the TV series *Have Gun Will Travel* and has recorded for Columbia Records. He also co-wrote the themes for "Johnny Yuma," *The Rebel*, and *Bonanza*.

RHODA WILLIAMS

Rhoda Williams has been a professional actress in Hollywood for more than 50 years, beginning with classic radio shows such as *One Man's Family*, *Lux Radio Theatre* and appearing for five years as Betty on radio's *Father Knows Best*, starring Robert Young. She has appeared in such classic films as *Drums Along the Mohawk*, *National Velvet* and *Meet John Doe* and provided alien voices for *Star Trek IV* and *V*. Her TV credits include *Dragnet*, *Big Valley*, *Marcus Welby, MD* and *General Hospital*. In Oregon, she appeared on the CBS series, *Under Suspicion*, as well as on interactive videos. One of her most notable appearances was as the voice and live-action model for Drizella, one of the nasty stepsisters in Walt Disney's *Cinderella*. In February, 2000, she was one of the honorees at a Gala 50th Anniversary Ball held at the Disneyland Hotel to celebrate the 50th Anniversary of the release of *Cinderella*. She holds a BA from UCLA and an MA from CA State University, Northridge, where she taught Stage Speech and Dialects. She and her husband, former Sound Editor David Van Meter, moved to Eugene, Oregon, in 1992. They have four grown children, eight grandchildren and one great-grandchild.

Prepared by Gary A. Yoggy from available information.

CONVENTION MEMORIES

The reunion of cast members, who had not seen each other for twenty or thirty years, has been a truly moving experience. The most notable example: when Ezra Stone and Jackie Kelk were reunited for a HENRY ALDRICH re-creation.

Other memorable reunions:

- the cast of LET'S PRETEND
- the cast of QUIZ KIDS

Thank you, Jay!
Lora Palmer

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Convention Memories

Over the years, OTR has played a major role in my life and the FOTR conventions have been a significant part of that. I attended my first convention in 1980 when it was still being held in Bridgeport, CT. A "first time" of anything always sticks in your memory, although I don't remember much about the content of that convention. For me, the most significant part of that and many later conventions was the opportunity to spend time with other OTR friends with similar interests.

A photo taken at that convention that seems to pop up every now and then with Jay, Joe Webb and yours truly.

I attended most of the conventions during the 1980s. 1983 was the first year I attended as a dealer, and of course, back then, the dealers could all be fit in a single room. It was also that decade, Dick Osgood, who recently passed away, signed my copy of WIXIE Wonderland with both hands at the same time! The recreation of The Lone Ranger, which was coordinated largely by Mr. Osgood was an amazing once in a lifetime experience, featuring many original cast members and long-time broadcaster, Lee Alan in the title role. The eerie part was how closely Alan's voice resembled Brace Beemer. I've actually written articles where I've criticized the Lone Ranger as a show. Recreations have never been my favorite part of the convention, but that year was an exception.

Before the decade was out, one of the most significant highlights for me was being on the receiving end of the Allen Rockford Award. NARA News editor, Jim Snyder and I both received the award that same year largely for our writing contributions to OTR. Jim was still living in Michigan at that time, and it was pointed out during the introduction that we were both from the same state. We are both still actively writing OTR columns.

As the convention grew, we started arriving a day early. The informal sing-alongs and trivia presented that "preview" night by Jay and others were memorable. Jay's special lyrics to Bob Hope's "Thanks for the Memories"

which once began and closed each convention are burned into my memory. The intimate discussions in hotel rooms (that sometimes went on until 5:00 AM!) with people like Tom Monroe, Don Aston and many others were a blast. Max Schmid always had a wild story or two to tell, too.

Another memorable time was the year the OTR club, SPERDVAC, had a special meeting with OTR dealers in one of the rooms. There was a lot of political things going on at that time, and we all ended up being friends. Those of us who were at the time, outspoken activists for certain issues compared notes. I don't know if anything got accomplished, but the communication and camaraderie and the fact that we all liked OTR and that was the bottom line helped to melt away what differences there may have been.

One of the things you discover about many of the celebrities that have attended the conventions is they are just regular people. Parley Baer is just one of many examples of this. We have surprised many, and brought countless touching moments when we presented them with various awards. The role would occasionally be reversed when a celebrity who became active with the convention would give recognition to those involved in organizing the convention. No one argued the year Jackson Beck pointed out the reason the convention succeeded was due to Jay Hickerson's years of dedication.

The early 1990s brought an unfortunate incident for me, which was memorable for a different reason. Driving from Detroit to Newark as I had for several years, one year I had to arrange an unplanned flight back home, when my car was stolen from the Holiday Inn-North parking lot! The hotel helped to arrange to ship whatever I couldn't transport on the plane back home. Despite that incident, I returned for the following years convention anyway!

With the year 2,000 now nearly gone, and the convention still going strong, it amazes me that 25 years have passed since we began, and 20 since I first attended. Most of our lives have changed, we've lost a few radio legends as well as even a few radio hobbyists among us along the way. Yet we all learned a lot during those years about old-time radio, had fun with friends we will always have -- even if they are in different parts of the country.

For me, the convention brings to mind images of Anthony Tollin introducing yet another radio legend. It reminds me of Bob Burchett's famous laugh, and of Barry Hill's amazing long technical OTR discussions (with his proper British accent, of course). Finally, it recalls the person who first encouraged me to attend my first convention, Joe Webb the former convention co-chairman, who once even came out of OTR semi-retirement one year (just to prove he's still alive!).

Thanks for the memories!
Bob Burnham

.....

The many familiar faces of old-time radio!



left to right (standing): Tom Monroe, Gene Bradford, Bob Burnham, Joe Russell, Joe Webb, Terry Salomonson; left to right (in front): Jay Hickerson, Andy Blatt, Ken Karlberg. These are many of the original members of a various active old-time radio groups. Tom Monroe is former librarian for North American Radio Archives, Joe Webb was Co-Chairman of the Friends of OTR conventions in the 1980's, Jay Hickerson is Convention Chairman and publisher of *Hello, Again*, (OTR's longest running newsletter) as well as author of the *Ultimate Log of Circulating OTR Shows*).

Stream-of-Consciousness Memories from the Friends of Old-Time Radio Convention, in no chronological order whatsoever...by Charles Summers

Shaking the hand of Arnold Moss, who's voice was as resonant then as it ever was...Spending better than an hour sitting in an empty ballroom with Lon Clark and Earl George, listening to them reminisce about their days working together in Chicago radio...Leaving the Con on a Sunday morning, I ran into Florence Williams talking to Barney Back in the lobby. I thanked her for coming to the Con, and gently kissed her hand; she smiled and blushed like a schoolgirl. I never saw her again...Listening to an episode of "Tom Corbett, Space Cadet" performed by the original cast, and remembering how I had videotaped episodes of the show from USA Network's "Night Flight" series many years before, never dreaming I'd be sharing a cigarette outside with Frankie Thomas...Asking Jeanette Nolan to autograph a photograph in Leonard Maltin's book, and watching her eyes mist over as she talked about John McIntyre...Watching Bob Dryden break up Ted Malle by saying, in his best Titus Moody impression, "Howdy, Bub..." Ezra Stone, at his induction into the National Broadcasters Hall of Fame, telling us that there was a time he would not have worked for scale; but now he'd travel across the country for a rubber-chicken dinner and the chance to perform. He died the following year...Hearing the introduction of The Lone Ranger performed by Fred Foy, and then hearing the young man at our table say with glossy eyes, "I can go home now..." Looking at my daughter now and thinking about the 1997 Convention, the last before the "long year..." My wife and I having dinner with Bob Hastings the year we delayed one of her in-patient chemotherapy rounds by a week so we could attend; she was smiling and laughing for the first time in months...Spending much time during the weekend with John Archer and his wife, Ann, listening to stories about radio, television, and film...Being humbled and honored by receiving the Allen Rockford Award for service to the hobby, and then closing the bar that evening with George Ansbro, Max Schmid, Henry Howard, and other friends...Charlotte Manson signing a photograph, telling Annie her mother had made the dress she was wearing in the photo...Joking with Ted Reid...Sneaking into the rehearsal hall and hearing Joan Shea sing Broadway tunes...Shaking the hand of Carlton E. Morse...Watching George Ansbro and Mason Adams during rehearsal carefully time out their grunts and groans for a fight between Superman and the Atom Man...

Thank you all for the amazing memories...

Friends Of Old-Time Radio

25 YEARS AND STILL YOUNG

By Arthur Anderson

For an organization like ours to have survived for 25 years, there must be a need for it, or to put it another way, we must be doing something right. Look around you at this 25th Annual Convention of Friends Of Old-Time Radio and you will see a wide age range, from us old codgers to teenagers, and even a few children. Though Radio as it was in its Golden Age has disappeared, or at least "suffered a sea-change" as Shakespeare put it, there seems to be a widespread need to hold onto it by listening to its best programs being re-created, sometimes with original cast members, and also to meet and listen to the people who made Radio work.

What has Radio got that television doesn't? We could analyze that for hours. But it can be said that the excitement, and the charm of what was known as The Theatre Of The Imagination is worth remembering because it offered such an incredible variety - from sentimental soaps to exciting adventures - from big band remotes to Toscanini and the symphony - from nutsy comedy to serious drama - and more!

As you know, Newark is not the only place for nostalgia time. Radio clubs exist in many parts of the country, and those that hold conventions are always mentioned in Jay Hickerson's bi-monthly newsletter "Hello Again". Add to these the clubs devoted to one performer or one program (The Lum n' Abner Society and the Kate Smith Society for instance), and you will see that following Radio as it used to be is a hobby that has universal appeal.

My first involvement with Friends Of Old-Time Radio was at our convention in Bridgeport in 1980, where I directed a re-creation of the story of "Cinderella" from "Let's Pretend", of which I had been a cast member for 18 years. And I thought, and the Planning Committee agreed,

Friends Of Old-Time Radio

(25 years and still young continued)

that now would be a good time to do it again.

It is hard to say how much longer we will have any original cast members of The Golden Age Of Radio with us. But some encouraging notes are these:

Some younger actors are becoming interested in joining us, and our FOTR stalwarts continue to delve into other aspects of Radio, and unearth more scripts from the original shows to re-create at our conventions.

Not only that, but new Radio writing talent shows itself every year with the entries in our script contest.

Who knows? If original Radio shows become once again commercially feasible, maybe we'll have a pool of writers who can supply the scripts.

I don't know if Life Can Be Beautiful, but I do know that Radio can still be fun.

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Memories of 24 FOTR Conventions by Gary Yoggy

Having attended all 24 of our previous conventions, it's difficult to condense so many pleasant memories into a manageable length. First, and by far most important, it was at a FOTR convention that I first met the wonderful woman that was to become my wife, Anna Jean Smith. She was introduced to me by Tony Tollin at the 1980 convention; - I saw her again at the 1981 convention, began dating her and by the 1982 convention we were married and had just returned from our honeymoon!!

I also remember how I sat in the front row of the very first convention in 1976 with my mouth open and goose pimples running up and down my spine in awe of our wonderful guests - who had only been faceless voices in my mind until that fateful weekend in Meriden, CT. It was several years before I could summon the courage to actually ask someone for an autograph - but I soon learned what terrific people they were and how easy it was to talk to them.

The next step was actually getting involved by being on the committee, making presentations on panels and finally directing my first re-creation. Among the wonderful stars who have appeared in my re-creations over the past 10 years or so, some who particularly stand out are Willard Waterman (*The Great Guildersleeve*); Gale Storm and Dick Van Patten (*My Little Margie*); Rosemary Rice (*I Remember Mama*); Bob Hastings (*Archie Andrews*); Will Hutchins (*Blondie!*); Herb Ellis, Harry Bartel, and Peggy Webber (*Dragnet*); Arthur Anderson (*The Canteville Ghost*) and Joan Benny, Will Jordan and Larry Stevens (*The Jack Benny Show*). Others who have appeared in my re-creations whom I will never forget include, Florence Williams, Abby Lewis, Lon Clark, Ezra Stone, Barney Beck, Fred Foy, George Ansbro, and Toni Gilman.

The single most memorable moment of all, however, has to be for me when I was given the opportunity (by Tony Tollin) to sit around the table and participate in a reading of *The Plot to Overthrow Christmas* with Burgess Meredith and Ezra Stone directed by the "poet-laureate of radio" and one of the most creative men ever to work in the medium, NORMAN CORWIN. (I was also given the honor of serving as "host" to Burgess Meredith - a wonderful person - at that convention!)

Last, but most assuredly not least, I highly value the many diverse, talented and knowledgeable lifelong friends I have made through my attendance and participation at these conventions including (but not limited to) Jay Hickerson, Dave Warren, Bob Burchett, Don and Mary Ramlow, Barb and Dave Davies, Bill Nadel, Anthony Tollin and Derek Tague. I hope I'll still be attending when FOTR holds its 50th convention!

THANKS FOR THE MEMORIES, JAY!

by

Edgar Farr Russell, III

Thank you, Jay Hickerson, for the chance to share the memories of my favorite experiences at The Friends Of Old Time Radio Conventions which I have attended. As you know, each year I tell you that the Convention gets better and better.

I truly appreciate the chance to meet and thank all the artists for their superb work through the years. It is exciting to listen to them sharing their own memories at the informative panel discussions which are held; and to see and hear their tremendous talents displayed in the re-creation radio shows which are performed.

But this is still only part of the wonderful experiences which I have enjoyed each year. I am also grateful for the fine fellowship with the artists, my fellow fans, and the dealers, many of whom have become good friends. The sincerity of their love for vintage radio shines as brightly as the dial on the front of a radio set and as warmly as the glow of the vacuum tubes inside.

Two unforgettable memories stand out especially for me. The first occurred when Dave Zwengler, artist and fan, announced my name as a winner of the 1995 Original Script Writing Contest for my radio play, "Kiss From A Little Old Lady". Because of this, Washington, D.C. area cable television producer, Nick Williams, and director, Charles Langdon, both OTR fans, offered me the chance to film my play as an example of how a show was done with live sound effects during the Golden Age of Radio. Rex Koury, legendary composer and Musical Director of "Gunsmoke", whom I had met and become friends with at an earlier Convention, wrote and performed a wonderful original score for twelve-piece orchestra for my radio play.

The second memory comes from the 1997 Convention after Dave Zwengler announced that my play would be performed live, on-stage on Thursday night, October 23rd. Arthur Anderson, Mercury actor and one of the stars of the long-running radio program, "Let's Pretend", agreed to direct it and assembled a cast and crew which was truly "All-Star". Rex Koury attended and spoke before the play began.

I am a Lieutenant Colonel in the U.S. Air Force and in 1997 was on a NATO tour of duty assigned to Izmir, Turkey. I flew back to the U.S. for this special performance and invited my parents, Captain and Mrs. Edgar F. Russell, Jr., and my brother, Frazier, to join me. In addition, members of The Metropolitan Washington Old Time Radio Club, the club to which I belong, were also present. It was really the chance of a lifetime! I can never repay the kindness of so many people who have helped me and encouraged me in my writing (and now acting and directing).

So, I would like to thank you, Jay, for your outstanding efforts over the last 25 years to make the Friends Of Old Time Radio Convention the success it has been. And thanks to all of you for the memories!

To ask anyone to state their most memorable experience at the FOTR Convention is nearly an impossible task. Having attended this Convention since 1981, at the age of 14, I can truly state the memories have been often hilarious, sometimes poignant, and always fascinating. The memories are also too numerous to permit me to single any one out as **the** most memorable.

However, one truly memorable experience occurred at the FOTR Convention in 1987, when I had the inestimable pleasure of meeting Carlton E. Morse.

I met Mr. Morse during the Friday night banquet. As I approached him, armed with my dog-eared copy of "Tune In Yesterday", I was truly thrilled being in the presence of one of the founding fathers of radio drama and the creator of "I Love A Mystery" and "One Man's Family." It was a dream come true.

When I was introduced to him by Stella Reynolds Moss, he politely shook my hand, and I proceeded to do something I had never done before or since with any guest of the FOTR. I babbled.

He listened very patiently, nodding his head, as I spoke of his classic "I Love A Mystery" stories; how the characters of Jack, Doc, and Reggie were brilliant creations who stood the test of time; how his adventure stories still made compelling listening nearly half-a-century after they were written; and how such classic tales as "The Thing That Cries In The Night" and "The Temple Of Vampires" kept my cousins and I awake during sleep-overs when we were children.

As I prattled incessantly onward for the better part of five minutes I suddenly realized that I must be boring this living legend to distraction with my rambling. I then stopped talking and began to slowly back away, embarrassed by my outburst.

I did not get very far, though, as Morse abruptly turned to face me and said, "Keep talking, sonny, I love it!" We both broke out laughing and the smile that lit up his face is an image indelibly fixed in my mind.

How fortunate I was to have the opportunity, not only to meet Carlton E. Morse, but to meet all of the brilliant writers, producers, directors, actors, actresses, and sound effects people, who graced the medium we "youngsters" refer to as Old Time Radio. How even more fortunate to have so many warm personal memories of these people, as they shared with me their memories of "those thrilling days of yesteryear."

The FOTR Convention has provided me with some of the most memorable and joyous experiences of my life. Words can not adequately express my gratitude to those guests who have attended the Convention, and to those tireless volunteers who made it possible. I look forward to the next twenty-five years as I express a heartfelt and sincere, "Thank You."

John M. Eccles Jr.

NATF to Host SFX Demos with Guest Al Schaffer by Matt Griffin

The National Audio Theatre Festivals (NATF) will be hosting a series of Sound Effects Demonstrations at the FOTR convention on Friday October 20, 2000 from 10:15 am until 11:00 am in the Sutton Room. The demonstration, featuring antique props from CBS and WOR, will be run by Sound Designers Sue Zizza and David Shinn, both of whom work for the Sci-fi Channel's *Seeing Ear Theatre* series as well as NATF. Throughout the remainder of the day on Friday they will also be holding informal sessions for anyone interested in trying their hand at sound effects. Just drop by the Sutton Room between 12:30 and 4:00 to learn how to create manual effects and props for your shows.

On Saturday, October 21, 2000 Sue Zizza will be joined by veteran Sound Effects Man Al Schaffer who worked with directors like Norman Corwin and on programs like *The Shadow*, *Nick Carter*, and *Bob and Ray*. Their sessions will run hourly from 11:00 am until 1:00 pm and again from 2:30 pm until 4:30 pm in the Sutton Room.

Al spent over 50 years in the craft, performing sound effects for radio drama at CBS and WOR as well as doing freelance work, running a sound effects company with his partner Barney Beck, and performing and engineering sound for radio drama, film and other media.

On Becoming Interested In Sound Effects

Though he enjoyed attending radio programs during his youth, Al said, he didn't become specifically interested in sound effects until he took an NYU adult education program for radio production. (Al had graduated from NYU previously with a degree in advertising.) In this program, students performed all the necessary production roles: acting, writing, producing, composing, etc. "But," he said, "no one in the class was very interested in sound effects." So, Al agreed to do sound effects when he wasn't occupied with other class duties.

He soon grew to love his role, putting more and more of his energy into thinking about the sound effects required by scripts and the ways he could create them. His developing friendship with the acting teacher Wally House led to Al performing sound effects for House's acting courses as well. Eventually, House introduced Al to the Columbia University Theatre, where he had the opportunity to act and do production work as well as perform onstage sound effects.

Working at CBS

After working for a time at Columbia University, Al thought, "I'm ready to go out in the world, but I don't want to work anywhere but in New York City." He sent resumes to CBS (then called WABC), NBC (then the Red and Blue networks), and to WOR. Unexpectedly, Al got a reply in a week from CBS asking him to come in for an interview. "A bolt out of the sky hit me," he said. Though there were no available production positions at CBS at the time, Al was brought on as an apprentice to the sound effects department. "This was the best thing that ever happened to me," Al said, "at CBS, I had the opportunity to learn sound effects from some of the leading sound effects men in the field at that time."

How To Choose Which Effects To Use

"On my first day of work the head of the CBS sound effects department gave me a lecture that is still with me today. He said, the first thing that will happen when you are assigned to a show is you will get a script. You will read the script and prepare the sound effects the writer noted in the script. However, after reading the script you will see sound effects that the writer missed. You also will bring those sound effects to the studio. Ones that you think could make the show sound better. So, I always showed up at the studio with more props than the director was originally expecting. Most times I got to use everything I brought."

Al believes that a sound effect should **inspire** a listener's imagination rather than **interrupt** it. "You have to create something that the listener, in his imagination, can see," Al said. "This approach I think differs from many uses of sound effects in television and film today. It seems to me that when I watch a show or a movie that the audience sometimes can't hear anything but noise, to me this is a disruptive use of the effects. I think loud, overwhelming effects should only be used if their presence advances the story."

"When I did a show that was very, very busy, I would come home and ask my wife, 'What did you think of the sound effects?' And if she said, 'What sound effects?' that proved to me that the sound effects were great."

A Part Of History

Throughout his career Al's sound effects were heard by millions of listeners across the country. He built props, helped to advance the art form and taught others this craft. Of all the effects Al created one has become a part of the American consciousness. Everyone one of us, knows his famous atomic bomb.

"Information came over the air that the United States had dropped the first atomic bomb on Japan on a day I was doing the sound effects for the CBS TV department. I was asked to create the sound effect of the atomic bomb. No one knew what the bomb would sound like, so I had carte blanche to make any sounds that I wanted.

First, I picked an effect that we always used in war shows — the whistling down of a bomb. When it got down to the earth, I had this tremendous explosion. With the explosion I then added an avalanche with rocks rolling down a mountainside and at the same time picked things up in the studio and started throwing them around.

I also had one piece of equipment called a "spark-gap." When you pressed a button the "spark-gap" would create this sizzling sound. A funny thing happened though that night during the television broadcast when I pressed this switch. The television screen, the box, and the cables on the floor must have gotten mixed up because the picture being fed to the screen started wobbling. I couldn't say that I created that wiggling, but it made a terrific effect."

The National Audio Theatre Festivals

National Audio Theatre Festivals, Inc., a non-profit arts organization, was created by a group of professionals in the audio theater field "to promote and encourage development of the art of audio theater." Once familiar in every home during the 1930s and 1940s, radio drama enjoyed a widespread revival in the U.S. in the final decades of the 20th century. Today, audio theater is an art form in full growth, and is once again a growing entertainment industry.

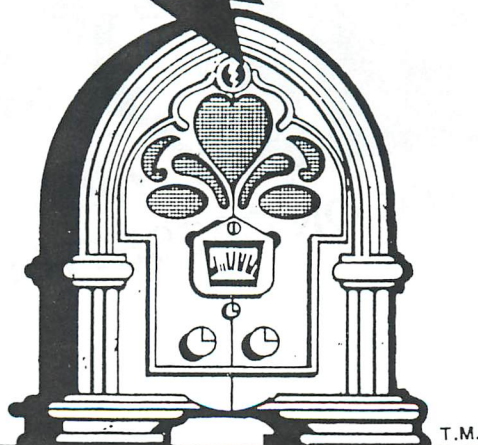
Charles Potter, a producer and director of dramatized audio for the book-on-tape industry, is President of the Board of Directors of NATF. "We're very excited about the possibilities for the whole audio theater field," Potter said. "New vehicles for audio drama and new productions are appearing all over right now. It's definitely time to start networking on a national and even an international scale."

Today, the art is mostly created and distributed as recordings, making full use of new technologies like DVD, microchip memory (in museum and gallery installations), and, of course, on the World Wide Web. Radio broadcast of drama programming continues, largely on public and community radio, and interest in Golden Age radio has never been more vibrant. And a younger generation is, as always, weighing in with creative responses of its own.

NATF organization wants to help all of this to continue to happen, by sponsoring workshops, festivals and other events. The Audio Theatre Workshop week is scheduled for June 18 - 24, 2001 at William Woods University in Fulton, MO. For more information contact Sue Zizza at (516) 483-8321 or visit the NATF web site at www.natf.org.

Radio Memories^{T.M.}

**WOULD LIKE TO
CONGRATULATE JAY
HICKERSON AND HIS
COMMITTEE FOR 25
YEARS OF GREAT
CONVENTIONS!**



Old Time Radio on Cassettes

Hello Again, Radio

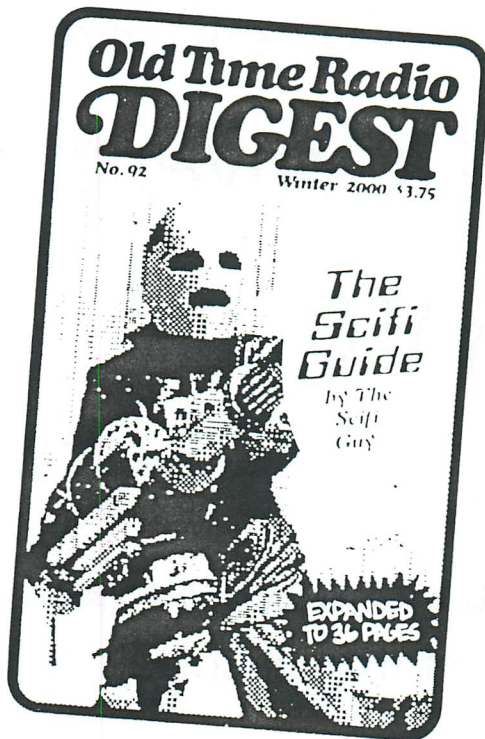
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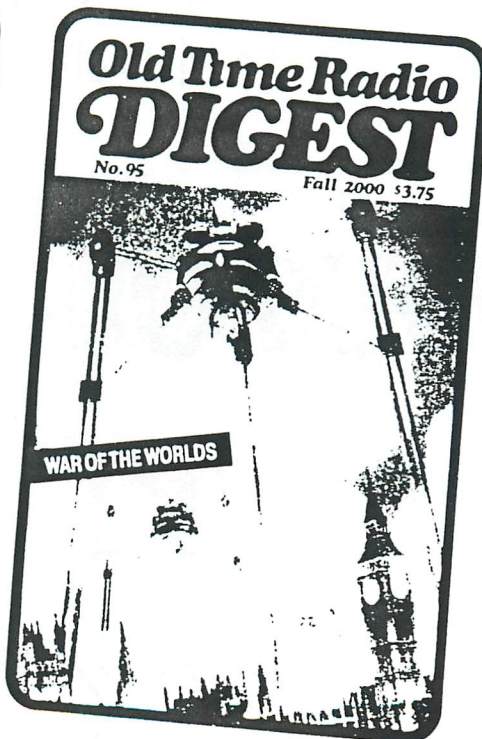
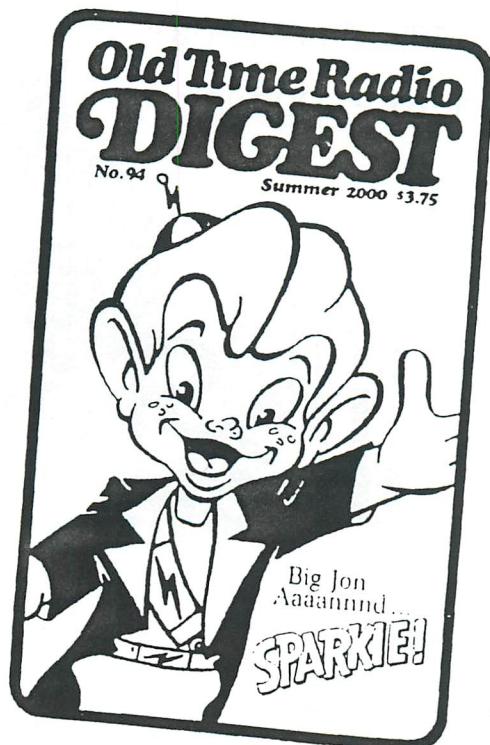
Jay, it's been a great 25 years!



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The Friends of Old-Time Radio

25th Annual Convention

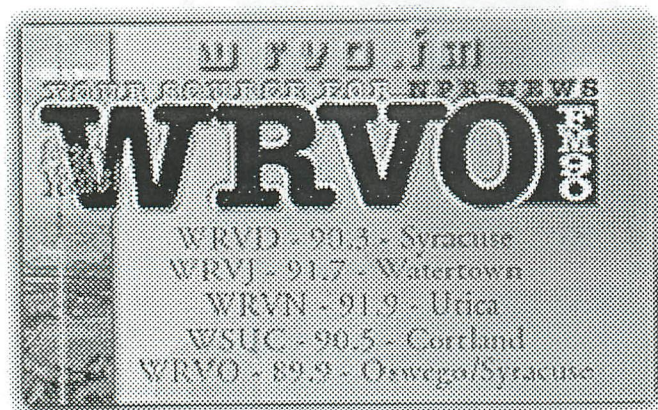
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25 Years of Dedication to the
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"The Big Broadcast"
KPFK • 5 Years 1977-1982

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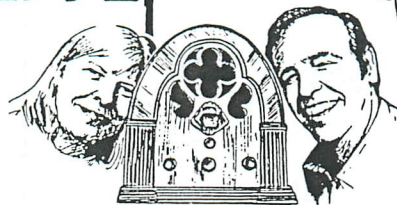
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All proceeds go to the Peg Lynch Radio/TV Scholarship Fund at Massasoit Community College



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Ad contributed by BostonPete.com. Caricatures by Bobb Lynes



EXTENDS BEST WISHES TO

Friends of Old-Time Radio

AND REMEMBERS

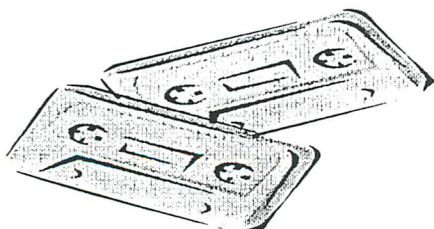
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